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NOVA

THE JOURNAL OF THE FRIENDS OF ANTIQUITY



ANNA GILLESPIE

TASTE THE RAIN, 2007

BARK, MIXED MEDIA

(SEE DR PAUL ROCHE 'OVID'S METAMORPHOSES IN CONTEMPORARY ART AND LITERATURE')

ALUMNI FRIENDS OF ANTIQUITY
THE UNIVERSITY OF QUEENSLAND

IN THIS ISSUE

CONTRIBUTORS	2
EDITORIAL	3
Ann Scott	
PRESIDENT'S REPORT	3
Paul Eliadis	
DISCIPLINE REPORT	4
Alastair Blanshard	
R D MILNS ANTIQUITIES MUSEUM REPORT	4
Janette McWilliam	
OVID'S METAMORPHOSES IN CONTEMPORARY ART AND LITERATURE	5
Paul Roche	
MASS MIGRATION FROM EUROPE TO THE NEAR EAST: THE EXPERIENCE OF THE EARLY HELLENISTIC AGE	11
Tom Stevenson	
REBUILDING THE WALLS OF AN ANCIENT CITY	13
Trevor Bryce	
THE HAND OF HERMES	16
Pamela Rushby	
POEM: ROMEO AND JULIET, MODERN VERSION	17
Bob Milns	
WHAT'S IN A WORD: CARS, COLTS AND CELTS	18
Bob Milns	
WINNER OF THE BETTY FLETCHER AWARD FOR 2018	19
MEMBERSHIP OF FOA AND ALUMNI FRIENDS	19
FRIENDS OF ANTIQUITY EXECUTIVE COMMITTEE	19
2017-2018 FRIENDS OF ANTIQUITY PROGRAM	20

CONTRIBUTORS

- **Professor Alastair Blanshard** is the inaugural Paul Eliadis Professor of Classics and Ancient History.
- **Professor Trevor Bryce** is an Honorary Professor in Classics, School of Historical and Philosophical Inquiry.
- **Dr Paul Eliadis** is President of the Friends of Antiquity.
- **Dr Janette McWilliam** is a Lecturer in Classics and Ancient History, and Director/Senior Curator, R D Milns Antiquities Museum.
- **Professor Bob Milns AM** is an Emeritus Professor in Classics and Ancient History and Deputy President of the Friends of Antiquity
- **Dr Paul Roche** is a Senior Lecturer in Latin, Department of Classics and Ancient History, The University of Sydney.
- **Pam Rushby** is an author, and member of the FoA Executive Committee.
- **Dr Ann Scott** is an Adjunct Professor in the School of Historical and Philosophical Inquiry. She has edited *Nova* since 2009.
- **Dr Tom Stevenson** is an Associate Professor in the School of Historical and Philosophical Inquiry.

Since 2011 electronic versions of previous issues of *Nova* have been put on the Friends of Antiquity website each January (at: <http://www.friendsofantiquity.org.au/index.php?id=2>). Some articles in *Nova* include direct hyperlinks to other material because *Nova* eventually become available in an electronic version. For those not familiar with the technology, these hyperlinks are the reason for the heavy underlining in some footnotes.

EDITORIAL

Ann Scott

This is the final issue of *Nova* for 2017. Important things to note are, first, the enclosed flier for the Christmas Party. It is to be held on Sunday 19 November, so please ensure you book your places by returning the booking slip on the flier.

In addition, two important changes to note are the new location for the Alumni Office, and the new drop-off point for the Bookshed.

Alumni House has now moved from Walcott Street (giving way to new buildings) and is now situated close to the bus terminal near Chancellors Place in what used to be the old veterinary school. The office is in Room 405 on the 4th floor of Seddon West (Building 82E). The easiest access is to follow the UQ college signs from the entrance for 82A, then walk up two short flights of stairs to Level 4. The office is in the second room on the right along the passage.

The Bookshed has been transferred to Services Road just behind the Seddon West building, not far from the back entrance to the multi-storey car park and round the corner from the greenhouses. It is possible to pull off the road to drop off books. Bookhouse volunteers clear this shed regularly. All donations are very welcome.

On October 27th, the R D Milns Antiquities Museum launched the online exhibition, 'Betty Fletcher: Lover of Wisdom, Lover of Beauty, Lover of Humanity'; and the 'Alumni Trail', celebrating donations of UQ Alumni to the Museum. Both exhibitions help to celebrate the Alumni Friends of UQ Golden Jubilee. The 2017 Interns' Exhibition, 'Patronage: Emperor and Empire' was also launched that evening. Dr McWilliam reports that the Museum's four interns have worked very hard to bring together both a physical and an online exhibition.

This issue of *Nova* contains summaries of some of the 2017 Sunday Series lectures, starting with Dr Paul Roche's Adrian Heyworth Smith lecture at the beginning of the year. If, like me, you had to miss any, I am sure you will enjoy reading them (as a second best option). As always, I have to thank all the contributors whose articles (and poems) continue to make my task as editor so easy, and, to judge by the feedback I receive, a journal that is a pleasure to read. I would also like to thank the people who help get *Nova* from draft through to printing, including Bob and Lyn Milns, the most painstaking of proof-readers; the staff of Print on Demand (POD) for their speedy turnaround; and Katharine Carter of the Alumni Office for her support to the 'stuffers'; and the volunteer stuffers themselves who turn a chore into entertainment.

PRESIDENT'S REPORT

Paul Eliadis

Dear Friends,

It has only been three months since I was elected President of Friends of Antiquity which is a role that I have found educational and rewarding at many different levels personally. In my role I have been indeed fortunate to have the support and advice of the other members of our Executive Committee and also The Alumni Friends of the University of Queensland.

It is probably natural that as this year rapidly comes to an end and we enter the Festive Season culminating in Christmas and holidays and then on to the new year that I reflect on the Friends of Antiquity, the School of Historical and Philosophical Enquiry and our love for Ancient History and the Classics.

What has struck me is the enormous depth we have in Ancient History and the Classics on the campus of the University of Queensland. The School itself with its outstanding academic staff, the R D Milns Antiquities Museum and the enormous support of its Emeritus Professors and Alumni and of course the Friends of Antiquity. We unfortunately are prone to take things for granted, particularly in Australia, but I have said it and continue to say that I cannot think of any campus that punches as much above its weight as ours when it comes to the Classics.

Just within the last week we had a magnificent presentation at our last Sunday Series by Emeritus Professor Trevor Bryce on the ancient Hittite capital Hattusa; last weekend Aristophanes' *Lysistrata* was presented at the Natural Amphitheatre of the University of Queensland by Underground Productions with the Classics and Ancient History Society; and last Wednesday at the Literary Lunch held at Women's College Emeritus Professor Bob Milns presented a dissertation on Theocritus. If this is not enough one may come along on a Friday to the Plato reading group or afterwards read An Ancient Greek Drama or Comedy or if you find the Greeks somewhat 'on the edge' then the Latin reading group may be more to your taste. Last Tuesday I completed reading Works & Days by Hesiod one-on-one with a great Hellenist. Next week we shall embark on the great Lyric poets of Ancient Greece. I arrive tired from work but leave my reading, energised as though just given an infusion of adrenaline.

We have enormous resources on our campus. By this I mean the 'soft ware'. Yes, we have many buildings on campus, the 'hard ware' but it is the men and women, staff, students, and Alumni that are all-important, and where our fountainhead

resides. We have an amazing base from which we, fortunately, are able to continue to draw and on which we must continue to build into the future to ensure that the study of the Classics never dies out on our campus.

May I take this opportunity to wish you all a happy, holy and safe Christmas and a happy and healthy new year.

Πρὸς τὸν καλόν,

Paul

DISCIPLINE REPORT

Alastair Blanshard

One of the great strengths of the Classics discipline is that the discipline is valued by so many different people. It is a subject of interest not just for students of ancient Greece and Rome, but for philosophers, art historians, literary scholars, and political theorists. This semester has been a salutary reminder of this fact as the discipline has been involved in a number of very productive collaborations with partners across the university.

For example, during the semester I have been teaching in the university’s drama program. For a number of years, the discipline has co-taught with colleagues in drama an advanced course on the theatre of Greece and Rome. Over the course of 13 weeks, students explore the foundations of western drama through reading and performing ancient tragedies and comedies. I have found it particularly rewarding teaching. For many students, this was their first exposure to these ancient texts.

After a few initial shocks – a number of students weren’t quite prepared for how dark and bloody Greek myth can be – it was pleasing to see the drama students respond so positively to these plays. They were excited about potential in these texts to explore some of the universal themes that have confronted humanity: How do we end cycles of violence and recrimination? How should we behave in the face of inescapable fate? What does the good man do when every available decision only seems to lead to heartbreak and disaster? Seeing these students in action was a reminder of the power of these plays to still speak to us today.

A similar message was provided by the student production of *Lysistrata* that was staged in the University’s open-air theatre on the banks of the lakes in mid-October. For the past two years, the Classics and Ancient History Students Society has partnered with the student theatre group, Underground Productions, to stage an ancient play. Last year, they chose *Oedipus Rex*; this year it was

decided that the production would be Aristophanes’ bawdy (no)-sex-comedy, *Lysistrata*. It was a marvelous production with some great chorus work and a very strong *Lysistrata* – a great collaboration.



Lysistrata and her women.
(photograph by Yong Hooi Goh, UQU)

Some other collaborations are worth mentioning. The first was our involvement in the Continuing Education Day for the University Art Museum’s exhibition, *Ecstasy: Baroque and beyond*. This is a wonderfully stimulating exhibition assembled by Dr Andrea Bubenik that explores the various historical meanings of the idea of ecstasy. It was lovely to be invited to help contribute to the exhibition by discussing the operation of ecstasy in the ancient world and to examine the continuing fascination of figures like Dionysus to artists over the centuries.

As Janette McWilliams points out in her museum report, the R D Milns Antiquities Museum’s Citizenship exhibition has also proved a very fruitful catalyst for collaboration. So far, we have teamed up with colleagues from art history, political science, and anthropology to discuss the operation of citizenship in the both ancient and contemporary worlds. These have been fascinating and mutually illuminating discussions that show just how contemporary the Classical world really is.

R D MILNS ANTIQUITIES MUSEUM REPORT

Janette McWilliam

Semester 2 has been a busy time for the Museum. Our two public programs, run in conjunction with our current exhibition ‘Why Citizenship: Stories from Athens and Rome’, have made possible collaborations with not only the UQ Art and Anthropology Museums, but staff from the disciplines of Anthropology, Communication and Arts, and Political Science.

The panel discussion ‘What Does It Mean to be a Citizen’, held on September 12th, brought together Michael Aird (Aboriginal and cultural Heritage, curator of ‘From Relics to Rights’), Dr Gerhard Hoffstaedter (Anthropology); Dr David Pritchard (Classics and Ancient History); Dr Janette McWilliam (Classics and Ancient History & Director/ Senior Curator, R.D. Milns Antiquities Museum), and Associate Professor Eric Louw (Comm Arts and panel chair), for an interesting discussion on what Citizenship meant/means to different groups in the ancient and modern worlds.

On October 12th, the Museum hosted our second panel for 2017, ‘Citizens, Mercenaries, and the Army’. Chaired by Dr Janette McWilliam, Professor Alastair Blanshard (Classics and Ancient History), Associate Professor Sarah Percy and Associate Professor Andrew Phillips (School of Political Science and International Relations) engaged in a stimulating conversation, covering topics such as the relationship between citizenship and military service, the ideal of the ‘citizen soldier’, mercenaries, and issues concerning both rewarding military service with citizenship, and ‘foreign fighters’ losing citizenship rights. I would also like to extend my thanks to the Classics and Ancient History Student Society, who helped to sponsor this event.

We are also looking forward to sharing with you three upcoming exhibitions that showcase the talent of UQ students: On October 27th, we will be launching the online exhibition, ‘Betty Fletcher: Lover of Wisdom, Lover of Beauty, Lover of Humanity’; and our ‘Alumni Trail’, celebrating donations of UQ Alumni to the R.D. Milns Antiquities Museum; both exhibitions help to celebrate the Alumni Friends of UQ Golden Jubilee.

However, the most important event will be the launch of the 2017 Interns’ Exhibition, ‘Patronage: Emperor and Empire’. Our four interns have worked very hard to bring together both a physical and an online exhibition.

If you would like to visit our 2017 exhibitions, or the museum in general, we are open Mondays-Fridays from 9.30am-4.30pm: the Museum is located on Level 2 of the Michie Building (9) at the St Lucia Campus.¹

OID’S METAMORPHOSES IN CONTEMPORARY ART AND LITERATURE²

The 2017 Adrian Heyworth-Smith Memorial Lecture

Paul Roche



Dr Paul Roche with Jenny Heyworth-Smith and Emeritus Professor Bob Milns
(photograph courtesy of Jenny Heyworth-Smith)

I am very honoured to have been the 2017 Adrian Heyworth-Smith lecturer. I read Horace’s Odes with Adrian as an honours candidate at the University of Queensland in 2001. Adrian was the perfect guide to this set of highly sophisticated poems that insist upon the importance of friendship, generosity and equanimity in the face of life’s challenges: he is still very much on my mind whenever I read them. Since then our research interests have overlapped on a number of less mainstream texts; I hope the topic of this lecture, on the influence of one of the most well-read and regarded poems from antiquity, might also have interested or appealed to him.

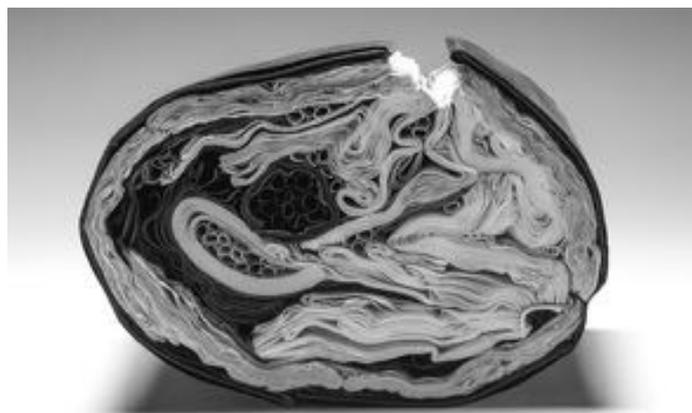
This essay will survey and discuss some contemporary reactions in art and literature to Ovid’s *Metamorphoses*. From the mid-1990s until 2014 some of the characteristic preoccupations of Ovid’s poem—such as metamorphosis, hybridity, and the relationship between representation and reality—have found renewed emphasis in literature and art that engages with or retells the narratives made famous in Ovid’s poem. These works tend to use Ovid’s stories both to showcase the wit and skill of their creators—quintessentially Ovidian priorities—and to reflect current concerns, such as the environment in crisis, the alienated subject and the body under siege. In this essay I shall survey a number of works that suggest something of Ovid’s influence upon the way that contemporary art is

¹ See the Museum website at <http://www.uq.edu.au/antiquities/>, or call the Museum on (07) 3365 3010.

² Dr Roche has provided illustrations through hyperlinks to private galleries.

produced and consumed. I aim to evaluate the degree to which an artist's work is engaging with Ovid's epic; to contextualize the piece in relation to previous treatments of the same theme or story from Ovid; and to consider how framing a work of art as 'Ovidian' may contribute to our understanding of it.

Theodore Ziolkowski's 2005 work, *Ovid and the Moderns* traced Ovid's reception and Ovidianism in the twentieth century through to the first few years of our millennium.³ In Ziolkowski's study the main concerns that emerged as paramount within work responding to Ovid's *magnum opus* in the twentieth century were metamorphosis and hybridity; and the notion of representation (or its failure), often seen as a formalism that tends to give emphasis to words over the things that they represent. Ziolkowski's work also shows that Ovid's influence tends to be strongest at times of transition and uncertainty. Although there have been some isolated considerations of contemporary Ovid and Ovidianism since 2005,⁴ I have taken Ziolkowski's rich overview as my main point of departure. My concern is thus with reflections of Ovid and Ovidianism from roughly the mid-1990s to the present day. I wish in particular to examine how Ovid's *Metamorphoses* offers us a mirror for contemplating such concerns as the environment, the alienated subject, and the body under siege. In answer to the question 'What does "Contemporary Ovid" look like?', we shall consider the work of nine artists, treating five myths made famous in the *Metamorphoses*, drawn from four books of the poem.



Jacqueline Rush-Lee *Metamorphoses*
The First Cut 2015

Let us first consider two attempts to convey the totality, or the total reading experience, of the poem.

The first is by Jacqueline Rush-Lee,⁵ a sculptor whose work concentrates on the book as a physical form, and figures the book itself as object of contemplation. In her previous work, books have been, eg, fired in kilns or altered through chemical processes affecting their own ink to render them as sculptural objects. In her work 'The First Cut' (2015), an edition of the poem has been manipulated into writhing mass of contorted pages, randomly grouped into different patterns of colour and contained within a warped cylindrical cover.⁶ It is significant that Rush-Lee explicitly describes the materials of the work as a 'transformed Harvard Loeb Library Translation of Ovid's *Metamorphoses*' (my emphasis). This work is I think a bravura attempt to convey visually the overall obsession of Ovid's poem with mutability. One has only to consider Ovid's account of chaos in book one:

Before the sea was, and the lands, and the sky that hangs over all, the face of Nature showed alike in her whole round, which state have men called chaos: a rough, unordered mass of things, nothing at all save lifeless bulk and warring seeds of ill-matched elements heaped in one. (*Ov. Met.* 1.5–9)⁷

The new physical form of Rush-Lee's book suggests the substance of the poem's narrative and embodies a latent potential for transformation itself: the cover which does not quite reach end-to-end to encompass its distorted pages gestures at the physical book's inability to contain the writhing mass of transformation that it encloses.

A second, very different attempt to convey the whole poem in visual form is by Diane Samuels, a North American sculptor, whose works seek to reflect the major themes of various canonical literary works (e.g. Homer's *Odyssey*, Whitman's *Leaves of Grass*) via the process of hand-written complete transcripts of these works.⁸ In her *The Odyssey of Homer* (2010), for example, she transcribed the whole of the *Odyssey* by hand onto a sheet of handmade paper (233cm x 83cm).⁹ Before the transcription, a photo-mask of the street outside the artist's home was superimposed on it, and after writing out the entire epic, the photomask was peeled off, removing some text and creating the image of the road. The text reads down the left hand

³ T. Ziolkowski, *Ovid and the moderns* (Ithaca, 2005).

⁴ E.g. C. Newlands, *Ovid* (London, 2015) 158–9.

⁵ <http://www.jacquelinrushlee.com/>

⁶ This piece can be seen at <http://www.jacquelinrushlee.com/images/book-and-paper-sculpture/>

⁷ All translations from the *Metamorphoses* are taken (sometimes lightly adapted) from F. Justus Miller (rev. G. P. Goold), *Ovid, Metamorphoses*, 2 vols. (Cambridge, Mass. 1977)

⁸ A portfolio of her works and her own commentary on them is available at <http://www.dianesamuels.net/>

⁹ This piece can be seen at <http://www.dianesamuels.net/portfolio/the-odyssey/>

side of the paper and up the right, and so to read Samuels' transcription is to enact one of the central themes of the poem, that of homecoming, since the reader is 'returned' to the 'beginning' of the paper on a format the visually reproduces the main theme of the epic, travel. In Samuels' *Ovid, Metamorphoses* (2014),¹⁰ the whole poem (in David Raeburn's 2004 translation) is similarly transcribed onto handmade paper, which she fashioned into a strip over one kilometer long, and rolled into a ball.



Diane Samuels *Metamorphoses*

She positions this work as taking up the challenge of Ovid's opening line (in Raeburn's translation) to 'spin me a thread from the world's beginning down to my own lifetime in one continuous poem' (cf. Ov. Met. 1.3-4 *primaque ab origine mundi | ad mea perpetuum deducite tempora carmen*). There is in Samuels' work a devotional intensity in her hand-transcription of the entirety of the poem which both commands respect and evokes the laborious scribal tradition by which the poem was transmitted to us from antiquity. Over the top of her paper sphere, Samuels has painted in watercolour the outline shape of the earth. Thus, in the artist's conception, to read the poem by unravelling the thread would be literally to transform the world. Samuels' work literally and beautifully catches the global scope of Ovid's narrative, in which a continuous flow of transformation stories from the beginning of time to

the present day gives the world its very shape.

We now turn to works which engage with individual narratives within the poem, or that rework its various elements and themes. We begin this section with 'Creation' from Ted Hughes' *Tales from Ovid* (1997)¹¹ and aim to consider both what is Ovidian (as opposed to Hughesian) in this work, and at the same time to highlight briefly how Hughes' version offers an answer to the rhetoric and formal characteristics of Ovid's Latin.¹² Hughes took Latin to O-level in the 1940s at Mexborough Grammar School (he resented it¹³): a fact that gives him of all the artists surveyed in this essay the closest relationship with the actual Latin text of the original. However, we should remember (and will see) that Hughes' main concern is not the accuracy of his translation of Ovid's Latin, but the quality of the English language in his own rendering: the sound of the English poetry and the rhythms of his own voice.

In *Tales from Ovid*, Hughes re-tells twenty-four stories from the *Metamorphoses* (more or less one tenth of Ovid's poem). The order of the stories is disrupted from the original: Hughes begins with creation (as did Ovid) and ends with the story of Pyramus and Thisbe in book four. Hughes' selection favours earlier stories from the original poem: twelve stories come from books 1-5 (with five in book 3 alone), nine stories come from books 6-10, and three come from books 11 and 12 with nothing later than the death of Cynus in book 12. In Hughes' preface to *Tales from Ovid*, he writes of the poem's 'tortured subjectivity and catastrophic extremes of passion that border on the grotesque', a summation which seems to leave little room for Ovid the poet of light touch, or of wit: qualities which are so familiar to many of his readers. We shall return to this conception of the poem shortly.

We can hear Hughes' own voice already in the *incipit*:

Now I am ready to tell how bodies are changed
Into different bodies.

I summon the supernatural beings
Who first contrived
The transmutations
In the stuff of life.
You did it for your own amusement.
Descend again, be pleased to reanimate
This revival of those marvels.
Reveal, now, exactly
How they were performed

¹⁰ This piece can be seen at <http://www.dianesamuels.net/portfolio/metamorphoses-ovid>.

¹¹ T. Hughes, *Tales from Ovid* (London, 1997).

¹² For Hughes' *Tales from Ovid* see R. Lyne 'Ovid in English Translation' in P. Hardie (ed.) *The Cambridge Companion to Ovid* (Cambridge 2002) 261-3; T. Ziolkowski, *Ovid and the moderns* (Ithaca, 2005) 200-203. For Ted Hughes and classical literature more generally see R. Rees (ed.), *Ted Hughes and the Classics* (2009), three essays in which focus upon *Tales from Ovid*.

¹³ Cf. R. Rees, 'Ted Hughes and the classics' in R. Rees (ed.), *Ted Hughes and the Classics* (2009) 2, citing an unpublished piece of Hughes' juvenilia entitled 'Follow my footsteps not. Advice to 5th formers'.

From the beginning
Up to this moment.

These lines render the first four lines of Ovid's Latin, which read as follows:

In nova fert animus mutatas dicere formas
corpora; di, coeptis (nam vos mutastis et illa)
adspirate meis primaque ab origine mundi
ad mea perpetuum deducite tempora carmen!

My mind is bent to tell of bodies changed into new forms. You gods, breathe on these my undertakings (for you have changed even them), and bring down my song in unbroken strains from the world's very beginning even unto the present time. (*Ov. Met.* 1.1-4)

In his very first phrase, 'Now I am ready', we may see the English poet as an interpolator in his own translation. I take this phrase as Hughes' comment rather than anything he ascribes to Ovid: i.e., 'now, at this point in my own life, thirty years after my first published work, in my mid 60s'.¹⁴ One can also detect the influence of Frank Justus Miller's Loeb translation in Hughes' phrase 'Now I am ready'. Ovid's phrase *fert animus*, combines the verb *fero* in the sense 'prompt, suggest' (*Oxford Latin Dictionary* s.v. *fero* 31) and the subject *animus* in the sense 'the mind as the seat of desire or volition' (*OLD* 8a). *Fert animus* thus basically means 'I have an inclination'. We can see above that Justus Miller renders Ovid's phrase as 'my mind is bent'. The participle 'bent' in the sense 'inclined' (*Oxford English Dictionary* s.v. *bend* 16a), chimes quite literally with Ovid's Latin; but note that the phrase 'to be bent' can (under the same *OED* heading) also mean 'to be prone, liable, ready'. This ambiguous potential of the English 'bent' seems to be the bridge between Ovid's *fert* and Hughes' 'ready'. Note also how Hughes' *incipit* positions him not so much as Ovid's translator but as the second poet or next-in-line after Ovid to re-tell the same stories. The opening of Hughes' translation is filled with words and notions which are absent from Ovid's Latin and draw attention to the fact that they are a re-telling of prior stories. The supernatural beings 'first contrived'; they are asked to 'descend *again*', to 'reanimate this *revival* of those [i.e. Ovidian] marvels'; he seeks to know of his subject matter 'how they were performed' (i.e. by Ovid). The *incipit* is not (as Ovid's) primarily concerned with inspiration so much as its own secondary relationship to Ovid's narrative. We can see Hughes taking further the Ovidian notions of the narrator as an organizing principle of his universe and of narrative as a means of giving form to an

incomprehensible chaos: when at *Met.* 1.21 Ovid has 'god and better nature settled this strife' (*deus et melior ... natura*), Hughes has 'God, or some such artist as resourceful, | began to sort it out'. It is easy to consider Ovid or Hughes himself as the 'artist as resourceful' as god.

In his review of *Tales from Ovid*, WR Johnson took Hughes to task for of effacing or downplaying Ovid's wit and sophistication, his 'urbane, cavalier lightness of touch'.¹⁵ I think the *incipit* gives good support to the notion that, on the contrary, Hughes keeps these qualities in balance with his own view of the poem as possessed of a 'a tortured subjectivity'. We can see this partly in Hughes' jarring choice of the word 'transmogrifications' to refer to the subject matter of the poem. The *Oxford English Dictionary* comments that its use is either vulgar or humorous (*OED* s.v. *transmogrify*), and Hughes uses the word only here in the corpus of his poetry. If it is not an index of humour, we might see the term 'transmogrifications' as appropriately reflecting something of the baroque aesthetic quality of Ovid's poem, or as evoking the strangeness or grotesque nature of many of its transformations (cf. *OED* s.v. *transmogrify*). More explicit hints at a humorous undercurrent in *Tales from Ovid* can be found in the sentence 'You did it for your own amusement'. Although it is ostensibly directed to the supernatural beings whom Hughes invokes, it could as easily be read as a comment from Hughes to Ovid, or better still directed from Hughes to Hughes himself. In a 1996 letter to Ann Skea, Hughes refers to *Tales from Ovid* as if to a divertissement: 'I also did 25 tales from Ovid's *Metamorphoses* - enjoyed that. A holiday in a rest home!'.¹⁶ We might finally note the pleasure of the text in Hughes' injunction to his gods to 'be pleased to reanimate | This revival of those marvels'.

My next two examples demonstrate the way in which contemporary art continues to be framed by critics as 'Ovidian' in order to position it better to respond to current concerns and tastes or to highlight the wit or virtuosity of its artist. The journalist Bell Mooney framed the work of Bristol-based figurative sculptor Anna Gillespie as evoking the *Metamorphoses* in a 2013 essay.¹⁷ Mooney connected such sculptures as 'Taste the Rain' (2008) to the *Metamorphoses* because they blurred the boundaries between the human and

¹⁴ For a different reading of the incipit cf. G. A. Jacobsen, 'A holiday in a rest home: Ted Hughes as *vates* in *Tales from Ovid*', in R. Rees (ed.), *Ted Hughes and the Classics* (2009) 162.

¹⁵ W. R. Johnson, 'Review of *Tales from Ovid* by Ted Hughes', *Chicago Review* 44.2 (1998) 136; Johnson quotes Hughes' own appraisal of Ovid from the preface.

¹⁶ Quoted in K. M. Sagar, *The Laughter of Foxes: A study of Ted Hughes* (Liverpool, 2000) xxxii.

¹⁷ Archived under the heading 'essays' at <http://www.beauxartslondon.uk/artists/anna-gillespie/>

natural world. Gillespie's work certainly invites its audience to contemplate transformation, and her work of the period 2007–2013 is characterized by a blending of the human and vegetal worlds.¹⁸ Gillespie's 'Abundance' (2012) is a human figure made of beechnut casings and mixed-media that appears frozen in the process of either dissolution or composition;¹⁹ her 'Taste the Rain' (2008) consists of a larger than life human figure constructed from bark and mixed media, and photographed in an autumnal wood as it appears to gaze upwards with its mouth open to the sky.²⁰



Anna Gillespie [A Taste of Rain](#)

To attribute an Ovidian sensibility to such works is understandable, but we should be careful of freighting Ovid with our own sensitivities, especially when this transfer of emotions and ethics is facilitated by misrepresenting the contents and contexts of his poem. Mooney is certainly justified in saying that 'Taste the Rain' evokes though its hybridity the transformation of Baucis and Philemon into trees as a reward for their piety (8.725–884). However, when these are grouped together with Narcissus as examples of 'transformations as acts of mercy', we should recall (a) that Narcissus did not become a flower 'instead of suffering death': he dies at 3.503 and the flower is found where his body should be; and (b) that this was a punishment inflicted on him by Nemesis in response to a curse called down upon his head by one of his spurned admirers (3.405-6): it is simply not the case that 'in all the tales the transformation is an act of mercy'.²¹

Similarly, the De Pont Museum in Tilburg, The Netherlands, quite understandably interpreted Ronni Horn's 2014 photographic installation 'Water Teller', as evoking Ovid's Narcissus.²² This installation consists of a paired diptych of almost identical photographs of the fashion photographer Jürgen Teller, whose face gazes out at the viewer and is reflected in a still body of water just beneath his chin. The Ovidian frame attributed to 'Water Teller' sharpens the sense that these reflected, re-duplicated portraits are entrapping the gaze of a viewer who is left to discern the very subtle differences between them. It further brings to the work a sophisticated, playful nuance in that a fifty-year-old fashion photographer—as producer of images of beautiful young objects of desire—should himself be the made the object of the viewer's lingering gaze.

A powerful sequence of contemporary reinterpretations of the myth of Apollo and Daphne show how visual artists have responded variously both to Ovid's narrative (at *Met.* 1.452-567) and to Bernini's baroque version of the same myth (Apollo and Daphne, 1622-25).²³ Kiki Smith's 'Daphne' (1990) sits in high contrast to Bernini's masterpiece.²⁴ Carole Newlands and John F. Miller have well-described it as 'a bare mutilated, headless stump, a tree stripped of its leaves, a woman devoid of face, hands, feet'.²⁵ Smith's disfigured form responds to Bernini's marble with glass, rough plaster and steel, and reinstates for its viewer a sense of the violence missing from its original telling. Kate MacDowell's 'Daphne' (2007) likewise responds to Bernini's representation to very different effect.²⁶ In her version, Bernini's Daphne is rendered from a translucent porcelain which is then roughly hewn at the neck, shin and stump. Here the tree into

¹⁸ These works are now collected in the retrospective *Gathering Time* (Blurb, 2015).

¹⁹ It can be viewed at <http://www.annagillespie.co.uk/abundance.html>

²⁰ It can be viewed at <http://mymodernmet.com/anna-gillespie-taste-the-rain/>

²¹ Mooney (note 15).

²² <http://www.mpefm.com/mpefm/modern-contemporary-art-press-release/holland-art-press-release/de-pont-museum-tilburg-roni-horn>. An image of Horn's 'Water Teller no. 2' (2014) can be viewed at <https://www.artsy.net/artwork/roni-horn-water-teller-no-dot-2>

²³ It can be viewed at [https://en.wikipedia.org/wiki/Apollo_and_Daphne_\(Bernini\)#/media/File:Apollo_%26_Daphne_September_2a.jpg](https://en.wikipedia.org/wiki/Apollo_and_Daphne_(Bernini)#/media/File:Apollo_%26_Daphne_September_2a.jpg)

²⁴ It can be viewed in D. Fremont 'Inspiring body / Embodying spirit: the art of Kiki Smith' *ARAS Connections* 1 (2014) 17 (<https://aras.org/sites/default/files/docs/00069Fremont.pdf>).

²⁵ J. F. Miller and C. Newlands, 'Introduction' in J. F. Miller and C. Newlands (eds) *A handbook to the reception of Ovid* (Malden 2014) 2.

²⁶ It can be viewed at <http://www.katemacdowell.com/daphne.html>.

which the nymph had been transformed has been logged, and only the decapitated head, arms and shattered remains lie scattered about the trunk in a slash pile: the physical rape attempted in the myth is made emblematic of environmental degradation.²⁷ Dessa Kirk's monumental, welded steel versions in the Daphne Garden on Northerly Island, Chicago, use the myth to reflect on the status economies of prostitution that she observed as teenager in Alaska.²⁸ The figures are welded from disused cadillacs; Kirk recalls seeing these particular cars as the status symbols of pimps who traded on the bodies of prostitutes to acquire them:

I'd see these sad women ride around in fancy Cadillacs. They were being sold to acquire the Cadillacs—which were seen as beautiful. Then at the end of the day, they would be hidden inside, and there was beauty hidden inside the beauty. So I bought a Cadillac, and I decided to deconstruct it and reconstruct the beauty.²⁹

We end our survey with Tom Otterness' 'Cone Sculpting Sphere' (2004): one of a series of bronze sculptures in the series 'Creation Myth' in which the artist revisits Ovid's narrative of Pygmalion and Galatea (Ov. *Met.* 10.243–97).³⁰ The materials released by the Malborough Gallery (New York) to accompany the exhibition in 2014 draw attention to Otterness' reversal of gender roles from Ovid's account:³¹ he has a female Pygmalion carving a male Galatea. This is clearly an important dimension of the work to Otterness, who dedicated public versions of some of the works in this series to the anti-slavery advocate and suffragette Susan B. Anthony.³² However, its most significant aspect from the point of view of its reception of Ovid, may well be the play Otterness makes of form and representation. The myth of Pygmalion turns on mimesis, and relies upon the notion of a technical skill which through its virtuosity achieves an imitation which surpasses reality. Compare Ovid's lines on Pygmalion carving Galatea:

Meanwhile, with wondrous art he successfully carves a figure out of snowy ivory, giving it a beauty more perfect than that of any woman ever born. And with his own work he falls in love. The face is that of a real maiden, whom you would think living and desirous of being moved, if modesty did not prevent. So does his art conceal his art. Pygmalion looks in admiration and is inflamed with love for this semblance of a form. (Ov. *Met.* 10.247-53)

Otterness' playful masterstroke is to render the myth in the basic geometric abstractions that made him famous. These solid reductions deny the possibility of conveying a figure any more or any less lifelike than the other abstract shape in the composition. In Ovid the moment of transformation is conveyed through Galatea's ivory softening into skin (10.280-6); in Otterness' work two solid bronze shapes confront each other, no different either when Galatea is being carved, or later, when as an animate figure, he kisses Pygmalion in 'Kissing Couple' (2013). The emotional investment of Pygmalion in Ovid is transformed into her impassive minimalism of Otterness' expression.

I hope the preceding survey has suggested something of the continuing fascination we feel for Ovid's *Metamorphoses* and the narratives it made famous, and something also of the range of meanings that we as consumers of art and literature ascribe to it. Even within the very brief scope of time covered by my essay, further examples of art and literature responding to Ovid's epic could be multiplied and further dimensions of engagement could be elicited. Whether contemporary art and literature responds to the technical challenge of depicting hybridity and transformation, or to the morality and ethics read in (or into) the myths told in the *Metamorphoses*, or to the manner in which Ovid positions himself as their master narrator, artists and authors continue to demonstrate that the perennial and multi-dimensional influence of Ovid's greatest poem, and our task of eliciting meaning from it, is far from over.



Desley Loch (FoA Social Committee convenor, Jenny Heyworth-Smith, and Margaret Mapp (FoA Treasurer) at the Adrian Heyworth-Smith Memorial Lecture (photograph courtesy of Jenny Heyworth-Smith)

²⁷ The artist's reflection upon this work can be found at <http://todayinart.com/kate-macdowell-inter-sections/>
²⁸ The sculptures of the Daphne Garden can be viewed at <http://www.publicartinchicago.com/chicago-northerly-island-daphne-garden-by-dessa-kirk/>.
²⁹ <http://www.artinterviews.com/DessaKirk.html>
³⁰ It can be viewed at [http://brooklynrail.org/article_image/image/14759/Otterness._Cone_Sculpting_Sphere\(small\)\(emai\),_2014,_bronze,_ed._of_9,_14_x_6.5_x_14,_NON_55.732.jpg](http://brooklynrail.org/article_image/image/14759/Otterness._Cone_Sculpting_Sphere(small)(emai),_2014,_bronze,_ed._of_9,_14_x_6.5_x_14,_NON_55.732.jpg)
³¹ 'upending chauvinistic male fantasy'
³² W. Robinson, 'Tom Otterness: Creation Myth' in Tom Otterness: Creation Myth (New York, 2014) 3.

MASS MIGRATION FROM EUROPE TO THE NEAR EAST: THE EXPERIENCE OF THE EARLY HELLENISTIC AGE³³

Tom Stevenson

There was heavy migration from Europe (especially Greece, Macedonia, and Gaul) into the Near East in the wake of Alexander the Great's conquests. The nature and scale of this phenomenon naturally beg comparison with migration waves of recent years from the Near East into Europe. It seems that there are both similarities and differences between the ancient and the modern experiences. These comparisons and contrasts are alternately dreadful, sobering, and perhaps enlightening in forming appropriate attitudes and policies in the present.

In terms of comparison, the number of people migrating was surely high in relative terms, and economic imbalance was a crucial factor. Numbers are always rubbery in ancient sources but we should consider the absolutely enormous armies, composed heavily of Greek mercenaries, which ranged across the Near East in the generations following Alexander's death. At the Battle of Ipsus in 301 BC, around 160,000 men met in combat, along with as many as 475 elephants (Plutarch, *Life of Demetrius* 28; Diodorus Siculus 20.110). In the first two generations after Alexander's death, his successors used the rivers of Persian gold flowing from treasuries such as Persepolis to wage wars on an unprecedented scale. Mighty fleets were built, huge armies were raised, local populations were exploited mercilessly, and mercenaries from Greece were enticed to the Near East to fight for the successor kings. The fleet and army of Demetrius Poliorcetes ('the Besieger'), for instance, were of staggering dimensions. When his siege of Rhodes failed in 305/4 BC, the Rhodians melted down his abandoned siege engines and cast the bronze Colossus of Rhodes as a massive thank-offering to their patron deity Helios for their deliverance from danger (Diodorus Siculus 20.81, 20.100.1-4). Life in Greece changed fundamentally as a result of warfare on this scale.

In Sparta, numerous related processes abetted the drain on manpower to result in a high proportion of land being owned by women, who found themselves in charge of their families, and eventually a formidable power bloc in Spartan society by the late 3rd Century BC. In the 320s BC, women owned c. 40% of the city's land, and they owned even more a century later. Evidence for their prominence, and for profound social change affecting women throughout Greece, comes from the victory lists at Olympia. A Spartan woman owned the winning chariot team at

Olympia in the early 4th Century BC, and in the 3rd Century BC women from all over Greece entered teams. Women made loans, including loans to communities in difficulties, and wealth brought political influence (Plutarch, *Life of Agis* 5-21; *Life of Cleomenes* 1-18).

Even Athens, greatest of the city-states of Classical Greece, was a shadow of its former self in the 3rd and 2nd Centuries BC:

The city itself is all dry and does not have a good water supply; the streets are narrow and winding, as they were built long ago. Most of the houses are cheaply built, and only a few reach a higher standard; a stranger would find it hard to believe at first sight that this was the famous city of Athens, though he might soon come to believe it. There you will see the most beautiful sights on earth: a large and impressive theatre, a magnificent temple of Athena, something out of this world and worth seeing, the so-called Parthenon, which lies above the theatre; it makes a great impression on sightseers. There is the Olympieion [*a huge temple to Zeus begun in the 6th Century BC and completed only by Hadrian*], which though only half-completed [*due to its massive size*] is impressively designed, though it would have been most magnificent if completed. There are three gymnasia – the Academy, the Lyceum, and Cynosarges. They are all planted with trees and laid out with lawns. They have festivals of all sorts, and philosophers from everywhere pull the wool over your eyes and provide recreation. There are many opportunities for leisure and spectacle without interruption. The produce of the land is wonderful and delicious to taste, though in rather short supply. But the presence of foreigners, which they are all accustomed to and which fits in with their inclinations, causes them to forget about their stomachs by diverting their attention to pleasant things. Because of the spectacles and entertainments in the city, the common people feel no hunger, because they are made to forget about food. But for those who have money there is no city comparable in the pleasures it offers.³⁴

The great commercial centres of the new world were Alexandria and Antioch, not Athens and Corinth. Rhodes, conveniently situated between the Aegean and the East, flourished, and the sacred island of Delos, in the centre of the Aegean, became the hub of the slave trade, capable of processing 10,000 slaves per day. The old poleis of mainland Greece were not part of this world.

The Near East could boast cities of prodigious antiquity and wealth: cities such as Ephesus, a large port at the mouth of the Meander River which shipped trade goods from the Silk Road westwards across the Mediterranean; Pergamom, seat of the

³³ 4th to 3rd Century BC.

³⁴ *Heraclides of Crete* 1.1-2 (M.M. Austin, *The Hellenistic World from Alexander to the Roman Conquest*, Cambridge: Cambridge University Press, 1981, no. 83, pp. 151-154).

Attalid kings of Asia Minor, a region which subsequently became the Roman province of Asia and the richest part of the Roman Empire; Antioch, capital of the Seleucid kings on the Orontes River, another destination for Silk Road trade and shipping; Alexandria, of course, lorded over by the Ptolemies, the place where Alexander's body was encased in a golden sarcophagus and set up as the Ace of Hearts in a sick game about the intersection between legitimacy, piety, and usurpation; Babylon, most ancient of all, a city of incalculable religious, intellectual and more broadly cultural importance; Susa, one of the capitals of Achaemenid Persia, and the list goes on. For the modern visitor, the ruins of Persepolis still evoke awe. How much more would this occur for one of these great cities intact, pristine, and operative? The attraction of such places for enterprising or struggling inhabitants of mainland Greece and the Greek islands was of course profound. Such Greeks might become traders or administrators or soldiers or even academics, as did the great names who found patronage in the Great Library at Alexandria.

If, therefore, economic imbalance provides one point of comparison between the ancient experience and the modern, another similarity is that there was considerable friction between migrants and natives, so that discernible enclaves or districts developed, especially in the great cities of the period.

In Alexandria, distinct quarters began to emerge: the royal complex, a Greek quarter, a Jewish quarter, and districts for native Egyptians. This was the beginning of the communities who would later feature in riots under the Romans, especially riots under the Emperor Claudius, whose letter to the inhabitants of Alexandria survives in eloquent detail, and riots known for the death of the Greek philosopher Hypatia in the late 4th and early 5th Centuries AD. These latter conflicts provide the setting for the motion picture entitled *Agora*, released in 2009.

Ethnic tensions in Alexandria were actually a feature of social relations from the early days of the city's history. Soldiers and migrants formed liaisons with native women, but of course they did not always last. In Theocritus' *Idyll* 14, one young man advises a friend to join the Ptolemaic army as a way of escaping a painful love affair, and in Herodas' first *Mimiambus* a young woman's lover is absent on campaign, serving as a mercenary. Two Syracusan women in *Idyll* 15 encounter frightening Macedonian horsemen in the streets of Alexandria and praise Ptolemy for ridding the city of Egyptian pickpockets. Later, these same women spar with a man who complains about their chattering in broad Doric accents.

It suddenly becomes clearer why the architecturally marvellous city of Pergamon was perched high on a

promontory above the River Caicus. It was not so that Greek architects could display their virtuosity. It was because the Greek migrants had much to fear – from rival kings and rulers of various kinds, and from the conquered locals. The conditions of life following the conquests of Alexander were surely not what they are sometimes cracked up to be. Nothing like the benefits envisaged by scholars such as W.W. Tarn in the 19th and early 20th Centuries. No brotherhood of man, no universal benefit of Greek culture, no nascent Aristotelian utopia, no way.

On the other hand, there are numerous contrasts between the ancient and modern experiences to note. For instance, the movement of people was from west to east rather than from east to west; the migrants often had great power as part of the political, bureaucratic or military elites of their new homes; there was no injunction on the migrants to be grateful to or respectful of the natives, since they were there by right of conquest; it is debatable whether the friction that developed was a matter of 'racism' as commonly understood today, or whether it was more a matter of national and social divisions, e.g. between elites and lower social classes; and one's social class could transcend one's origins, so that (e.g.) elites of the West and the East had a permeability and a mobility which are often surprising to modern commentators. Those who study the Peloponnesian War will be aware of the career of Alkibiades of Athens, who would surely be classed today as a multiple traitor, given the number of times he changed sides. In the ancient world, however, Alkibiades was both an Athenian and an aristocrat. Spartan peers could simultaneously view him as an enemy and a social equal. The imperatives of one could at times outweigh the imperatives of the other. Adherence to social hierarchy and class solidarity might be more powerful than loyalty to the state. In the brave new world of the Hellenistic East, for instance, families from different regions of Greece could form alliances, especially marriage alliances, in spite of their different origins.

Furthermore, although there were certainly political refugees, sometimes desperate and in large numbers, there was no body like the United Nations to monitor and facilitate huge ethnic movements on the grounds of fundamental humanity. If, for instance, you were forced from your land by an aggressive neighbour, you commonly took it for granted that you would have to fight for new land for your people. This was how Galatia came into being in 277 BC, established by a migration of Gauls who knew full well that weak people on the move would simply be crushed by the strong. This particular movement of Gauls marched on the fabulously rich sanctuary of Delphi in 279 BC, but it was repelled either by Aetolians or by Apollo, as you please. Forced as a result to move eastwards, the Gauls next came into conflict with the Macedonians, who

managed to beat them off. Their migration eventually came to a halt in a land that was subsequently known as ‘Galatia’ (country of the Gauls).³⁵ Then there is the issue of ‘fundamental humanity’. The ancients would have found much of today’s Western rhetoric, featuring calls for new attitudes and policies that derive from underlying humanitarian and egalitarian ideas, very difficult – even impossible – to understand. Might made right, and when Socrates spoke about the worth of the individual human being, he did so in the context of a society that exploited people as slaves, and in which hierarchy and patriarchy operated very powerfully. He was not talking about humans being equal; his views were not about egalitarianism. Indeed, the notion would have been as unthinkable to him as it was to Cicero. Roman thinking in this respect was aligned with that of Greece. Socrates was certainly talking about something profound because the idea that each individual human being has worth is by no means inevitable – we could be (and in some parts of the world people are) classed according to groups, by (say) gender, age, race, creed, locality, physical ability, and myriad other poor measures of the hardly tapped potential of the human being. Socrates was not, however, talking about equal worth at birth or anything resembling that idea, and he would not have acknowledged a humanitarian responsibility to help men, women, and children whose circumstances were as desperate as those of many of today’s refugees.³⁶

When London leaders, apparently supported by Boris Johnson, a Classicist it pains me to say, referred to migrants who were driving cabs in London as ‘foreign thieves, murderers, and rapists’ who are ‘unable to speak English properly’, it is hard for me not to think of Julius Caesar’s negative descriptions of migrating groups of Gauls and Germans; nor to forget his reason for describing them thus, viz. in order to demonise and destroy them.³⁷ These are descriptions born of ignorance and prejudice, hierarchy and stratification, division and marginalisation. They are prompted at root by fear, which produces hatred.

And when considering the experience of the conquered inhabitants of the Near East in the generations following Alexander’s death, I tend to think now of frightened, dispossessed people fleeing Syria, their homeland, or other parts of the Near East and Africa, for a place and a future where they might never fit in. Indigenous Australians come to mind too. Like those who were conquered by the Macedonians, they were actually dispossessed in

their own land, of their own land.

Ancient History might be used to support the view that there is reason to be concerned about large-scale migrations. Some migrations brought violence with them as the migrants sought, with mounting desperation as time passed, a new homeland. But equally, Ancient History might be used to urge that an old pattern ought to be broken.

Real strength, it seems, comes from inclusion, not exclusion. Ancient History, from this point of view, paints a bleak picture for a world governed by the politics of fear and prejudice. Brave conversations are needed to avoid outcomes such as ongoing friction, false notions of hierarchy, conflict, and even endemic warfare. It will take courage to point out the limitations of old paradigms. To argue what not to do. History tells us so. Ancient History tells us so.

REBUILDING THE WALLS OF AN ANCIENT CITY

Trevor Bryce

During the Late Bronze Age (17th to early 12th century BC), Hatti, the kingdom of the Hittites, rose to become one of the great powers of the Near Eastern world. The other Great Kingdoms of the age were Mittani, Egypt, Assyria, and Babylon. Located on the Anatolian plateau about 150 kilometres east of modern Ankara, Hatti’s royal capital Hattusa held sway over an empire which extended from the Aegean coast of Anatolia (modern Turkey) eastwards to the Euphrates river and south through Syria to the northern frontiers of Damascus.

In its heyday, Hattusa was one of the most spectacular cities of the Near Eastern world. A massive rampart would be the first sight of the city to greet visitors arriving from the south. Some 250 m long and 30 m high, it was paved with limestone and dazzlingly bright in the reflected rays of the harsh Anatolian sunlight. Three monumental gates dominate the city’s fortifications. Above the rampart is the Sphinx Gate, originally flanked by two sphinxes on the gate’s exterior and two more inside the gate looking down upon the city below. To the east of the Sphinx Gate is the so-called King’s Gate from a monumental relief sculpture of a warrior carved on its interior wall. (It’s really a god, and should therefore be called the Warrior-God gate.)

³⁵ See volume 1 of Stephen Mitchell’s, *Galatia: Land, Men and Gods in Asia Minor*, 2 vols. Oxford: Clarendon Press, 1993).

³⁶ C.C.W. Taylor, *Socrates: A Very Short Introduction*, Oxford: Oxford University Press, 2001.

³⁷ Nick de Bois and Boris Johnson on London cab drivers: <http://www.standard.co.uk/news/crime/transport-bosses-under-fire-for-allowing-foreign-thieves-murderers-and-rapists-to-become-cab-drivers-10158361.html> (accessed 7 Nov 2016); <http://taxi-news.co.uk/criminal-record-checks-banned-on-foreign-murderers-and-rapists-who-want-to-be-minicab-drivers-if-they-have-applied-for-asylum-or-refugees-status/> (accessed 7 Nov 2016).

To the west of the Sphinx Gate lies the main entrance to the city – the Lion Gate, flanked by two lions roaring a silent challenge, with tongues protruding, to all those who approach the city. Passing through this gate, the visitor is confronted with a panoramic view of a huge city of mudbrick and rock, some 181 hectares in extent and fortified by 6.6 kilometres of mudbrick crenellated walls, with towers at 20-30 metre-intervals along its entire length. The panorama is created by the fact that the city is built on a rugged slope, so that visitors can see it all spread before them once they pass through the Lion Gate. Some 31 temples dominate the city’s landscape, and in several places there are large outcrops of rock, with large limestone foundations once built atop them and on top of them mudbrick structures which were almost certainly cult-buildings. Today they are called Yenicekale (‘Newish Castle’), Sarıkale (‘Yellow Castle’), and Nişantaş (Marked Rock, because of a long hieroglyphic inscription on one side of it).

In the distance, the ancient visitor sees another section of the city with its own set of walls. This is almost certainly the oldest part of the city, and the most prestigious, for it contains the royal citadel where the palace of the Hittite kings was located (today called Büyükkale – ‘Big Castle’) and the vast sprawling structure of the Temple of Hatti’s chief deity – the Weather or Storm God (Temple 1). The palace too has its own set of walls to give it splendid isolation from the rest of the city.

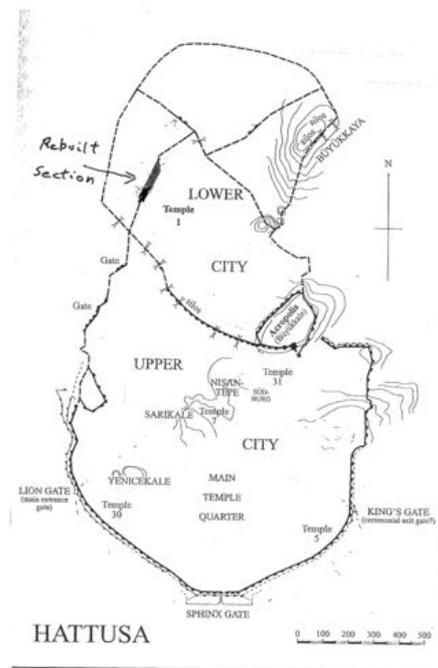


Upper city temples

Today, we call the southern and higher part of the city the Upper City, and the older part in the north the Lower City. But the walls extend beyond both of these, down across a river valley and up a steep adjacent ridge, today called Büyükkaya (‘Big Rock’) where the remains of large subterranean grain silos are located.

Unfortunately, you’ll see little of the ancient city today, for with the major exception of the main

gates, the city’s buildings were composed of mudbrick on timber framework, all long since crumbled away. The partly surviving stone foundations of walls and buildings, called socles, provide our main clues to what the city looked like in its prime.



Hattusa sketch, showing the site of the rebuilt section

This was one of the reasons prompting a major experimental archaeological project, carried out from 2003 to 2005 by the German Archaeological Institute, the long-time holder of the concession for excavating Hattusa. Jürgen Seeher was the current Director of Excavations there. The aim of the project was to rebuild from scratch a 65-metre stretch of the walls, including two towers flanked by three curtain walls. The project had obvious tourist potential as well. Modern Hattusa, now called Boghazkale, lay adjacent to the site at its southeast end, and after getting off a taxi or bus or overnighting at the local hostelry a tourist enters the site via the ticket office which is located very close to the now rebuilt section of the walls.

But the project was first and foremost a scientific enterprise. The rebuilding was carried out entirely with local materials, which the Hittites themselves would have used – essentially mud/claybrick tempered with straw. The straw would act as a binding agent, ensuring that the newly made bricks did not crack during the drying process. Also, the rebuilding itself was to be carried out using what was considered to be traditional Hittite methods. No cranes or other modern technology devices were to be used. In addition to the archaeological team, 65 Turkish workmen were employed on the project.

There were several clues as to what the walls originally looked like. It was clear from their stone

foundations, called socles, that they were built on the casemate principle. This is the term applied to walls consisting of parallel outer and inner shells linked to each other by crosswalls. The box-like compartments thus formed by the crosswalls were called cists. In other fortification systems, cists could be used as storage rooms, for food and military equipment. But there was no evidence of this at Hattusa, and the cists in the reconstructed fortifications are packed with earth. The width of the walls, inclusive of the cists, ranges from 3-5 metres.

A surviving model of a fortification tower shows that the walls were topped off with rounded triangular crenellations, helping shield the city's defenders from enemy missiles fired from below, and projecting round crossbeams of timber which marked the walls' two storeys. Surviving examples of individual mudbricks, accidentally baked in the conflagrations which destroyed the city, indicate the bricks' composition of clay, straw, and sometimes pebbles. And both the surviving bricks and the surviving foundation walls indicate the bricks' size – about 45 x 45 x 10 centimetres. Each weighed about 34 kilograms.

The rough-hewn stone blocks which formed the foundation of the brick walls may in parts may have risen 3-4 metres above ground level. Above this, the walls extended the height of the fortifications to perhaps just over 8 metres, with the towers rising several metres higher. The crenellations atop the walls not only helped protect the city's defenders but also added greatly to the impressiveness of the whole fortification system.

The bricks for the reconstructed section of the walls were made in shallow pits. Large quantities of water were needed for the mixture – some thousand tons. And here the archaeologists made one of their concessions to modernity. The water was provided on site by local council water trucks. In Hittite times, the logistics in making the bricks would have been considerably more taxing. Since the area around Hattusa was almost certainly closely settled (with villages, hamlets, farmsteads, orchards and the like), and a substantial vacant flat area was required for the drying process, the bricks must have been made some distance from the city, and then transported there by a succession of wooden carts during the building and rebuilding periods. All this at a time when many able-bodied Hittites must have been absent on military campaigns. or required for agricultural labour in the land's food-producing areas.

After the mud, straw and water were mixed together, the mixture was poured or shovelled into wooden moulds, and placed on flat ground for the drying to take place. Up to 720 bricks were made each day (during a period of eleven months spread over three seasons), with a total of 64,500 bricks for

the whole project. And this was for rebuilding just 0.6 per cent of the city's total fortifications! The archaeologists worked out that the best time for the curing process to take place was between the months of June and September. This was the driest time of year in the region, and it was estimated that under ideal conditions, twelve days would be needed for the process to be completed. Presumably this was also the period when the Hittites also made their bricks.

Even in this period, there could be storms and heavy rainfalls, and the modern team had large waterproof sheets on standby to cover the uncured bricks if dark clouds appeared on the horizon. The Hittites too must have equipped themselves with waterproof sheets, probably made of straw matting, to deal with sudden rainfalls and storms.



Reconstruction in progress

When the bricks were ready for use, they were cemented in place using a loam plaster. The total weight of the bricks used in the rebuilt section amounted to 2,176 tons. No modern materials – steel, concrete etc., – were used to reinforce the structure. Was there a risk that the rebuilt wall might collapse under its own weight? Before being laid, a number of bricks were subjected to severe stress tests by having tractors and truckloads of rocks driven over them. It was only after a steamroller was used that small cracks began to appear – a far greater stress than the bricks in the walls would ever have been subjected to. So one could be pretty confident the walls would stay up.

Mudbrick fortifications like Hattusa's walls are extremely strong, well able to withstand enemy attack using the siege technology of the day. But mudbrick is susceptible to one dangerous force – erosion by wind and water. For this reason, the walls and indeed all mudbrick structures at Hattusa and elsewhere were coated with a thin loam plaster, probably with some lime mixed in, to protect them against the elements. Needless to say, this plaster needed to be renewed constantly.



Reconstructed walls

The rebuilt section of the walls of Hattusa now provide an impressive entrance to the Hittite site and indeed an impressive background to the modern town of Boghazkale. It has also taught archaeologists a great deal about the logistics and practicalities of the techniques and resources needed to build in mudbrick. The question, of course, is how long did the walls last in Hittite times before substantial repairs or rebuilding were needed. A similar question may well be asked about how long the modern reconstruction will last. That will be revealed in the 'fullness of time', and as yet we don't know how far off that 'fullness of time' will be.



Lansdowne Hermes
Getty Museum

THE HAND OF HERMES

Pamela Rushby

In Los Angeles recently, we had three hours to spend at the Getty Museum. So what to see? We checked the current exhibitions. Gold of the Incas? Van Gogh's *Iris*? Monet's *Haystacks*?

Ah! Greek and Roman Sculptures from the Santa Barbara Museum of Art?

No contest.

Currently, fourteen sculptures are on long-term loan to the Getty while the Santa Barbara Museum (now 75 years old) is undergoing renovations. Most of these sculptures are Roman works of the 1st century BC to the 2nd century AD, that reproduce famous Greek originals.

The Santa Barbara Museum has an excellent collection of Greek and Roman marble and bronze sculpture, most the gift of avid art collector Wright S. Ludington, who amassed a large collection of Greek and Roman art: statues of gods, goddesses, athletes and heroes. Ludington also collected 19th-20th century works, including works by Picasso, Matisse and many others.

Two of the most important ancient sculptures come from the celebrated Lansdowne collection in England: the Lansdowne *Hermes* and the Lansdowne *Dionysos*. These were acquired in the 1700s by William Fitzmaurice, Marquess of Lansdowne and British prime minister from 1782 to 1783, another avid collector of antiquities. His collection was housed in Lansdowne House, Lord Lansdowne's London residence. The collection was dispersed by his descendants in the 1930s.

The star of the collection, the over life-size marble statue of Hermes, was discovered near Rome in 1771 and was once celebrated as being the most valuable Roman sculpture in England.

Over the years, many restorations were done on the various works in the exhibition. These restorations frequently employed materials not in use today, which have caused discolouration and other problems. Before going on display at the Getty, several sculptures received conservation attention, and this included the statue of Hermes.

Conservationists identified past restorations and worked on removing the old materials, stabilising the statue and returning it to its original colouring and appearance. When the works are returned to the Santa Barbara Museum, they are expected to be in better condition than when they arrived.

And this restoration work includes the hand of Hermes. Or rather, the missing hand. Conservationists at the Getty worked on recreating the long-missing hand and fingers of the statue.

First, they studied the original composition of the statue, and the alterations that had been made during previous restorations. They also studied sketches of the statue and other documentation on it from the past.

Then, the conservationists recreated a single finger. From a mould of the finger, they recreated other fingers. Each finger was cut at the joint, and using an epoxy putty, was shaped to replicate the hand's original pose. Because epoxy putty can be moulded and modelled like clay, and then worked with hand tools when it has set firm, no additional curing process was necessary.

Finally, the hand was joined to the original marble and painted to result in a seamless recreation.



**Aphrodite
Getty Museum**

And we still had a little time to explore the rest of the Getty. Four huge pavilions, dazzling white, set on the top of a hill, with fountains, gardens, streams and Escher-like staircases linking the buildings, it deserves more than the three hours we had to spend there. Much more.

But, to quote a famous Californian ex-Governor, we'll be back ...

POEM: ROMEO AND JULIET, MODERN VERSION

Bob Milns

'Oh Juliet, oh Juliet, I'm waiting by the door!
'Oh go away, please, Romeo; you really are a bore!
I'm trying hard to send off now a most important text
To my dearest girl-friend, Tyler, and all you do is sext.'

'Oh Juliet, oh Juliet, at your face give me one look!
'Oh go away, please, Romeo; I've just gone on Facebook,
So I can see what all my friends are going to have to eat
And who's the hunky fellow that each one is going to meet'.



'Oh Juliet, oh Juliet, then I'll climb up to you.'
'I give you warning, Romeo: you'll regret it if you do!
My daddy's standing next to me, all eager for to greet you
And hand you over to the lads, who are itching for to beat you.'

'Then I must say farewell to you and to your cruel door!
'The best thing that I've heard all day and don't come back no more!
And hope you'll find some poet who is happy telling lies
And make us 'star-crossed lovers', whose glory never dies'.



**The Ludington Dionysos
Getty Museum**

So we were able to view the restored Hermes. And the torso of Dionysos, discovered in Italy in the mid-18th century, which became, in the mid-20th century, a garden feature in the home of Wright S. Ludington in Montecito, California. As well, we admired a charming 2nd century AD head of Aphrodite, sporting a very fetching hairstyle, which had also been the gift of the philanthropic Wright S. Ludington.

WHAT'S IN A WORD: CARS, COLTS AND CELTS

Bob Milns

The motor car, which everybody, it seems, has to possess, is becoming increasingly a curse instead of a blessing as our roads become more and more clogged and finding a parking-place becomes an ever more depressing task. Such thoughts pressed in on me especially heavily recently when my wife Lyn and I were stuck for an hour and a half, virtually immobile, on a so-called freeway.

either a post-horse or a light, fleet hunting horse. So a paraveredus is, as the dictionary describes, a palfrey, being a light, fleet horse that goes alongside (para) a veredus and requires three languages to express it: Greek, Celtic and Latin. The mind marvels that the word can change so much in its travels through 2000 years and European languages such as French and then English!



Restored 1956 Holden ambulance³⁸
(Wikicommons media)



Una
for Edmund Spenser's *the Fairie Queen*
(illustration by J D Watson, for *Pictures from English Literature*, 1880)

On returning home, I looked up 'car' in my dictionary to find the origin of the word. I was surprised to read that it goes back to the Latin carrus (or carrum), a two-wheeled wagon, 'probably of Celtic origin'. When I looked the word up in my Latin dictionary, the definition given was 'a kind of two-wheeled wagon for transporting burdens'. The great majority of the references were in Caesar's Gallic War, his account of his conquest of the Celts of Gaul, and were indeed of wagons used by the Gaulish tribes. So, we can agree that our word 'car' goes back to a Gaulish or Celtic word, meaning a two wheeled wagon, taken over by the Romans and eventually making its way into English.

Another 'transport' word whose origin I came upon recently is the word one meets mainly in romantic stories and poems dealing with the Middle Ages, i.e. 'palfrey', defined by my dictionary as 'a light saddle horse, especially ridden by women', derived ultimately from the late Latin 'paraveredus'.

This word is itself a combination of a Greek word, para, alongside, and a Celtic word adopted into Latin, veredus, defined in my Latin dictionary as

To return briefly to the word veredus, which occurs in 'classical' Latin only twice, both times in the epigrammatic satirical verses of Martial (c. 40-c.102 ce). One of the two poems (14.86) advises a person who is going hunting on his veredus to wear a saddle-cloth or rug on the horse's back (Greek and Roman horses were not fitted with saddles) or face the danger of developing piles. The Latin reads:

Stragula succincti venator sume veredi,
Nam solet a nudo surgere ficus equo.

And this is my somewhat free rendition:

Put a rug on your chaser; don't be a chump;
Or you'll soon have piles growing out of your rump.

The Latin word used by Martial for 'pile' is 'ficus', whose basic meaning is a fig. And on that fascinating note I'll leave this discussion of two Latin words of Celtic (and Greek) origin which have come

³⁸ I picked this photograph to mark the demise of Holden cars this month (ed).

into English to express modes of transport and get into my car and battle with the horrible traffic.

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Alumni Friends single membership is \$38.50 (joint membership is \$49.50).
Friends of Antiquity membership is \$16.50 for each member of the Alumni Friends;
Full time student membership is \$5.50.

Correspondence should be addressed to:
Friends of Antiquity
c/o Alumni Friends of UQ Inc
Seddon West - Building 82E (Room 405)
The University of Queensland
St Lucia Qld 4072

or

email: alumni@alumnifriendsuq.com
website: www.alumnifriendsuq.com
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Friends of Antiquity website:
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- Dr Dorothy Watts



Better to contemplate a fig than a pile

WINNER OF THE BETTY FLETCHER AWARD FOR 2018

STOP PRESS:

Ms Brianna Sands has been awarded the 2018 winner of the Betty Fletcher Travelling Scholarship.

Brianna was congratulated by the Friends of Antiquity at the Sunday Series lecture on 8 October.

We look forward to hearing about how she used the scholarship after she returns.

2017-2018 FRIENDS OF ANTIQUITY PROGRAM³⁹

2018

2017

SUNDAY 5 NOVEMBER 2017

2pm

THE LEAD-UP TO THE TROJAN WAR
Con O'Brien
(CHANGE TO THE ADVERTISED PROGRAM)

PRESENTATION OF ALUMNI FRIENDS GOLDEN JUBILEE BURSARIES
(DETAILS ON ENCLOSED FLYER)

SUNDAY 19 NOVEMBER 2017

FRIENDS OF ANTIQUITY

CHRISTMAS PARTY



(still life by Eloise Harriett Stannard, 1828-1915
courtesy Wikimedia Commons)

WOMEN'S COLLEGE

(details and flier can be found in this issue of *Nova*)

SUNDAY 4 FEBRUARY

2pm

ADRIAN HEYWORTH-SMITH MEMORIAL LECTURE

THE PRESENTATION OF NERO IN FILM AND TELEVISION
Professor Arthur Pomeroy
(School of Art History, Classics and Religious Studies, Victoria University of Wellington)

4 MARCH

2pm

THE DEVELOPMENT OF PORTRAIT SCULPTURE IN ANCIENT GREECE
Dr Amelia R. Brown

SATURDAY 24 MARCH

9am - 5pm (registration from 8am)

ANCIENT HISTORY DAY

A PORTRAIT OF LESSER KNOWN WOMEN OF THE ANCIENT WORLD

TO BE HELD AT THE UNIVERSITY OF QUEENSLAND (ROOM TO BE ADVISED)

SUNDAY 8 APRIL

2pm

LIVY AND HIS HISTORY OF ROME
Dr Paula Johnson

SUNDAY 6 MAY

2pm

OVID - MASTER OF LOVE
Emeritus Professor Bob Milns

SUNDAY 3 JUNE

2pm

SLIPPED OR PUSHED? THE END OF ROMAN BRITAIN
Dr Dorothy Watts

DATE CLAIMERS FROM JULY 2018

- 1 JULY
- 12 AUGUST (SECOND SUNDAY OF THE MONTH)
- 9 SEPTEMBER (SECOND SUNDAY OF THE MONTH)
- 7 OCTOBER
- 4 NOVEMBER

³⁹ Sunday Series lectures will normally be held in Room E302, Forgan Smith Building. An entry donation of \$10 includes refreshments.